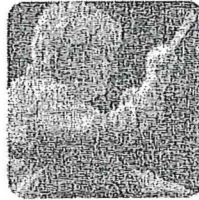
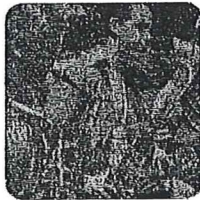
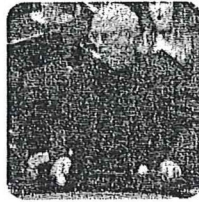


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UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC



718-750-7500
Saturday, March 31, 2007
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

Symphonic Winds

Jeff Reynolds, conductor
Vanessa Fralick, trombone soloist

PROGRAM

Variations on a Shaker Melody
From Appalachian Spring

Aaron Copland
(1900-1990)

Masquerade for Band

Vincent Persichetti
(1915-1987)

Thoughts of Love: Valse de Concert
Vanessa Fralick, trombone

Arthur Pryor
(1870-1942)

Russian Litany for Brass:
Let Thy Holy Presence
Salvation is Created

Pavel Tschesnokoff
(1877-1944)

INTERMISSION

Overture for Woodwinds

Phillip Sparke
(1951)

La Fiesta Mexicana

A Mexican Folk Song Symphony for Concert Band
I. Prelude and Aztec Dance
II. Mass
III. Carnival

H. Owen Reed
(1910)

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Program Notes

Variations on a Shaker Melody

(From Appalachian Spring)

Born in Brooklyn, Aaron Copland (1900-1990) has been called the "dean of American music." He first studied with Rubin Goldmark and then, in 1921, with Nadia Boulanger in Paris. When Copland returned to the United States from his studies in France in 1924, he was determined to create a distinctively American music, seeking a style "that could speak of universal things in a vernacular of American speech rhythms." He seemed to know what to remove from the music of the European tradition, simplifying the chords and opening the melodic language, in order to make a fresh idiom. The strains of his ballet and theater scores - *Appalachian Spring*, *Billy the Kid*, and *Rodeo* - and his orchestral and recital repertory - *El Salon Mexico*, *Lincoln Portrait*, *Fanfare for the Common Man*, and *Quiet City* - immediately evoke visions of the beauty and grandeur of his homeland and of its heroes and workers.

In the ballet score *Appalachian Spring*, produced in 1944 in collaboration with Martha Graham, he used the obscure Shaker tune, *Simple Gifts*, to depict, in a series of variations, the daily life of a Shaker community around the time of the Civil War. The ballet features a bride and her young farmer husband at a pioneer celebration in the Spring around a newly built farmhouse. The Shaker melody provided the sense of the pioneer American spirit, with youth, optimism, and hope in an elegant and simple manner.

Masquerade

The American composer Vincent Persichetti (1915-1987) studied composition with Roy Harris and conducting with Fritz Reiner. He was a faculty member of the Philadelphia Conservatory and the

Juilliard School of Music in New York. One of his most significant contributions was as a composer for winds at a time when the symphony orchestra held center stage in the musical world. At age fourteen he composed the first of sixteen scores for winds including the *Divertimento for Band* (1949), *Pageant* (1953), *Symphony No. 6* (1958), *Psalm for Band* (1959), and *Bagatelles* (1962).

In 1961 Persichetti published *Twentieth-Century Harmony: Creative Aspects and Practice*. In the foreword he describes the text as "... an account of specific harmonic materials commonly used by twentieth-century composers." When commissioned by the Baldwin Wallace Conservatory to compose a piece for band, he selected exercises from his text as the basis for a theme with ten variations and referred to the work as "a masquerade of the harmony book."

Masquerade contains material that will sound familiar to audiences that are acquainted with compositions from this period. William Schuman's polyphonic scoring from *Chester* and synthetic scales such as the "Stravinskyesque" octatonic collection can be heard, as can what Persichetti referred to as "Copland waving over my shoulder" during the opening clarinet sonorities of Variation VI. Also notable is the use of twelve-note chords or aggregate harmonies in measure four of the introduction and the climax of the coda.

The delightful scoring of this work exploits the expanded palette of tonal colors available in the wind band. *Doloroso* clarinets and *brillante* upper woodwinds integrate with brass scoring that is sometimes *capriccioso*, sometimes *risoluto*, all integrated with complex percussion timbres and rhythms, including ratchets, sandpaper blocks, an anvil, and membranophones (tympani and

other tuned drums) asserting important melodic material.

Based on a set of exercises, the *Masquerade* required Persichetti's artistry as a composer to transform the catalogue of techniques into a vibrant piece that has become a standard in the band repertoire.

Thoughts of Love

The American trombonist, composer and conductor Arthur Pryor rose to prominence as soloist with the Sousa band. He was born in 1870 to a musical family; his father was a prominent band leader and opera conductor and his mother a pianist. After starting on the then more popular valve trombone, Pryor picked up an old slide trombone and learned on his own to play it. As the slide was not working properly (slide oil hadn't made it to Missouri yet) the young prodigy managed to play using only 2 positions, accounting for his amazing dexterity in "false" and alternate positions. *Thoughts of Love* was the first of his own solos that he played with the Sousa Band, at the 1893 World Columbian Exposition in Chicago. The crowd was so taken with his performance that they "stood in awe, then cheered and threw their hats in the air."

This evening's performance features Vanessa Fralick, the winner of the Symphonic Wind's concerto competition.

Russian Litany for Brass

Two chorales by Pavel Tschesnokoff, *Let Thy Holy Presence* and *Salvation is Created*, give the brass choir of the Symphonic Winds an expressively lyrical showcase. Tschesnokoff (1877-1944) was a leading composer of Russian church music until the formation of the Soviet Union in 1917, at which point all composition of sacred music in Russia came to a halt. Tschesnokoff's music was not performed publicly again until 1991, long after his death. With the dis-

solution of the Soviet Union, there was a resurgence of music, particularly of choral groups, in the Russian Orthodox Church, and many congregations favored familiar compositions from the pre-Revolutionary years. The two chorales presented this evening are among the most famous of the Russian Orthodox hymns. They have been transcribed by Bill Holcombe.

Overture for Woodwinds

Born in London in 1951, Philip Sparke went on to study composition, trumpet, and piano at the Royal College of Music, where he earned an Associate degree. His participation in wind band at the College, together with a brass band that he formed, piqued his interest in wind music and resulted in his composition of several works for both ensembles. Interest in his first published works led to his receiving several commissions, including *The Land of the Long White Cloud* written for the Centennial Brass Band Championships in New Zealand. He has written for brass band championships in the United Kingdom, Switzerland, Holland, Australia, and New Zealand. In 1997, his *Dance Movements*, commissioned by the U.S. Air Force Band, won the prestigious Sudler Prize. *Overture for Woodwinds* was composed in 2000 commissioned by the Berkshire Young Musicians Trust, an educational organization based in the south of England. Scored for the wind section of a concert band, this cheerful work expands the traditional palette of the wind band.

La Fiesta Mexicana

H. Owen Reed (1910) was a pupil of both Howard Hanson and Bernard Rogers at the University of Rochester's Eastman School of Music. He served as professor of music and head of composition at Michigan State University until his retirement in 1976. Subtitled *A Mexican Folk Song Symphony* for

Concert Band, the present work was written in 1949, based on experiences gained during a five-month sojourn in Mexico on a Guggenheim Fellowship. The authentic folk tunes Reed used can be found in Chapala, Tlaxcala, and Guadalajara; other themes were borrowed from Gregorian motifs and Aztec dances. The following is from a detailed description of the work by the composer: "I. Prelude and Aztec Dance: The tumbling of the church bells at midnight officially announces the opening of the Fiesta. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, atten-

tion is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax. II. Mass: The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the great stone walls of the old cathedral [for reverent] homage to their Virgin. III. Carnival: Mexico is at its best on the days of the Fiesta -- days on which passion governs the love, hatred and joys of the Mestizo and the Indio. There [are] entertainment and excitement for both young and old -- the itinerant circus, the market, the bullfight, the town band, and always the *cantinas* with the ever present band of *mariachi*."

Biographies

Jeffrey Reynolds is Assistant Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Symphonic Winds as well as instructor of trumpet, chamber music, jazz history and music education courses. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble among others, as well as playing many theatre and commercial engagements. He is the conductor of the Toronto District School Board High School Honour Band, the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds. He received his Ph.D from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Reynolds is a

founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across Canada.

Vanessa Fralick is a native of St. Catharines, Ontario, where she began studying the trombone under her father's direction at the St. Catharines Collegiate in grade nine. She is currently in her third year at the University of Toronto where she studies with Jeff Hall. In addition to playing first trombone in the University's orchestra she also plays bass trombone in the school's 10 O'Clock Jazz Orchestra. Outside of school, she played first trombone in the Toronto Youth Orchestra for two seasons under the baton of Alain Trudel, and was a member of the Hannaford Youth Street Band. This past summer she toured with the 2006 National Youth Orchestra of Canada through Montreal and eastern Canada.



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Lisa Brush
Marie Dunlop
Joo Yeon Han
Sarah House
Samantha Keene
Narae Lee
Stephanie Leonie
Katherine Marjorie
Mackenzie Polak
Katherine Watson

Oboe

Helena Kyungmin Choi
Michael Cordi
Laura Roy

Clarinet

Carrie Andrews
Kathleen Arnup
Ana Michelle Cruz
Tanya Gardecky
Stephanie Geary
Charlene Lee
Emily Neri
Amy Parker
Geoffrey Pearson
Aislynn Reynolds
Michael Sham
Amy Swan

Saxophone

Ryan Comerford
Amy Duong
Erin Fauteux
Tara Litvack
Allison Prole
Kaylee Sarah Ranney

French Horn

Samantha
Aukstakalnis
Sarah Cringan
Nancy Mann
Stephanie Perry
Kelly Woodley

Trumpet

Mary Hye Won Chang
Nick Cochrane
Farishteh Panthaky
Andrea Vaughan
Timothy Watson

Trombone

David Beaudoin
David Dodington
Joyce McGill
Sarah Milford
Rachel Pines
Lydia VamVouras

Euphonium

Wing Sze Harriet Chu
Jessica La
David Moore
Kathryn Needs

Tuba

Haley Larman
Kris Moore
Eric Probst
Jacky Siu

Percussion

Allison Bent
Atindra Ganeshen
Justin Han
Tyler Kerr
Andrew Luck
Amie Watson

Fred Perruzza, *Director,
Theatre Operations*

Ian Albright,
Technical Assistant

Bob Dunkin,
Production Assistant

Karen Wiseman,
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music.alumni@utoronto.ca



This concert concludes the 2006-2007 Wind and Band Series. We thank you for your support of our concerts and hope you have enjoyed our programming. We will be announcing the 2007-08 season in the summer. An electronic version of our season brochure will be available for download at www.music.utoronto.ca. If you are not on our mailing list and would like to receive a printed brochure, please fill out the form below and return it to the Box Office or mail it to NOTES Request, Faculty of Music, Edward Johnson Building, 80 Queen's Park, Toronto ON M5S 2C5.

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